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World Drama Prompters, La Jolla, Calif.

BIBLIOGRAPHY
of
DRAMATIC LITERATURE

WORLD DRAMA PROMPTERS



LA JOLLA CALIFORNIA.
U.S.A.

ON THE READING OF PLAYS

" * * * A final impetus has been given to the publishing of plays, not only by the swing of the modern dramatic movement, the popularization of the idea of reading plays as literature, but also by the unremitting efforts of critics and students of the contemporary drama to bring the best examples to the attention of the public."—*Archibald Henderson, The Printed Play.*

"As soon as the imagination has been trained to 'see' the characters, to 'hear' their talk, to create their surroundings quickly from a hint or two about scenery, to realize the workings of their minds with the aid of stage directions—then reading plays gives more pleasure than reading novels. There is no padding. No arid wastes of descriptive twaddle delay the action. No tiresome moralizing by the author insults the intelligent reader, who is quite able to draw conclusions for himself. Anyone who is accustomed to reading good plays finds the novel slow and heavy with a burden of unnecessary words."—*Daily Mail.*

" * * * A reader must, in short, be something of an actor to project as on a stage a little restricted world and its inhabitants. Fortunately, however, the acting instinct is universal in all of us, or was so when we were children. It can be recaptured again by a continued and well directed effort. That it sharpens the discernment, quickens emotional response, broadens human sympathy, and enriches life—that it is, in brief, one of the means of culture and of the sources of joy—seems to have been overlooked by the English-speaking world.

" * * * Only those nations which have a habit of reading plays—removing them thus from the deceiving glamour of the actor's personality and of scenic investiture—have been able to banish all the absurdities and conventions and theatrical falsities which have been from time immemorial tolerated on the stage because they afford emotions."—*Algernon Tassin, The Art of Play Reading.*

"It is a tribute to the literary quality of our modern plays that so many of them gain rather than lose in the printed page."—*Globe.*

" * * * No need to point out that the reading of plays multiplies enormously the number that one may enjoy in a season. It takes a whole evening to see even the cheapest farce on the stage; in the same time, and at half the expense, one may go through two such masterpieces as Hauptmann's "The Weavers" and Synge's "The Playboy of the Western World." The vast majority of really good plays, in truth, are never played in our theatres at all. The odds against them are too great; they cannot run the gauntlet of managers, actors, Comstocks, newspapers, flappers and tired business men."—*Henry L. Mencken.*

*Compiled, Arranged and Copyrighted, 1915,
by H. Newkirk Clugston.*

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THEODORE F. BONNET
IN "TOWN TALK," SAN FRANCISCO
The PROMPTERS of LA JOLLA

To the little town of La Jolla let us look for light. La Jolla is hard to find on the map, being almost as obscure a village as Bethlehem was in the days when the trip by camel-back from Dan to Beersheba consumed more time than the present run from Siskiyou to San Diego. La Jolla, somewhere near the nethermost extremity of the State, is the birthplace of an intellectual movement, the object of which is to redeem this Philistine world from bondage to the false gods of the theatre. This movement is under the direction of a society called The World Drama Prompters, a *Societe Anonyme* composed of men who gravitated together from distant parts of the world and found themselves in congenial company. * * * These men profess no propaganda, and they are not banded together for self-aggrandizement or for blacklisting or whitelisting plays. They are hostile to nothing but mediocrity, their only aim is to make known and render available all published plays worth while and all works critical and philosophical relating to the drama of all ages and all peoples. * * *

* * * The World Drama Prompters are responding to a demand of the times. There has been a great awakening of interest in the literature of the theatre, and it is far from gratified by our so-called producers. A play by a continental dramatist is never produced in this country unless it has met with success in England; and the critics of England tell us that their theatres, like our own, with one or two exceptions, are managed by men who know nothing of the literature of the drama. Our managers tell us that they give the public what the public wants. That they don't

do anything of the kind is evident from the number of failures they have; and that they don't know what the public wants is evident from the success of plays which they have rejected and which have been produced by actors with a little money and a lot of self-confidence. Maybe the public hasn't a taste for the dramas of Schnitzler, Hauptmann, Strindberg, Gorky and other brilliant playwrights, but as the public hasn't been given a chance to approve or disapprove, how does anybody know? The fact being, however, that many thousands of people read good plays, it is sensible to assume that they would also like to see good plays. Whatever the truth it is certain that the folk who are reading good plays are less unsophisticated than the people who pay to see trashy drama, and that the more people that can be educated above the level of the current theatre the quicker managers will realize the advisability of substituting art for balderdash.

" * * * A drama intellectual in texture, moral in tone, spiritual in appeal, humanitarian in intention, is a powerful educative force."---*Archibald Henderson.*

FOREWORD

The outstanding feature of the publishing world today is the printed play. This but reflects the fact that the intellectual world is focussed on the drama. Only five or six years ago an eminent critic was called upon during one season to review only two printed plays, one of which was so trivial that he disposed of it in eighteen words. Today this same critic tells us that within one month he received for review "no less than nineteen books of the play, comprising thirty-five separate pieces, and fully half of them are of that quality which entitles them to the utmost consideration and respect."

More and more are the publishing houses both in England and America responding not only to the growing demand for the published play, but also for critical, historical and interpretative works on the drama. This is shown by the ever increasing number of dramatic titles appearing in the publishers' trade lists, but even more significantly by the regular publication of series of plays of international scope, comprising works of the world's greatest dramatists—such for instance as the "Modern Drama Series," the "Drama League Series", "Poet Lore Plays", "Plays of Today and Tomorrow", and the "Contemporary Dramatists Series".

Needless to say ,there must be a reason for this contemporary awakening of interest in the drama and the resulting notable activity in the publication of plays. The reason lies in the fact that most of the worlds literary geniuses today find in the drama their medium of expression, and the vital issues of the age and of the hour are now most forcibly presented in dramatic form. Today, as never before, "the play's the thing". As Mr. Mencken truly says, " * * * it seems quite natural to look to the shelf of dramatics for the most significant literature of the day."

Of course the printed play is no new thing in Europe. There the dramatist depends for his audience not alone on the stage production of his work, but through the printed form is able to reach a vastly larger public.

The interest of this larger public is thus stimulated, its critical faculty clarified, and its standards raised. How groundless were the fears of English and American producers, that the publication of a play would lessen the public's interest in its theatrical presentation, is proved by the fact that it is precisely in those Continental countries where the play is most widely read that the theatre enjoys the greatest vitality and permanent prosperity. Moreover, the effect of printing the play has been as marked upon the dramatist as on the public and the producer. The changes in technique show this. As long as the play was read only by the actor and producer the dramatist made use of purely professional hieroglyphics which were adequate to fully convey his meaning and intention to the trained minds, but which were unintelligible and disconcerting, if not actually misleading, to the lay reader. In the modern play the stage directions are an illuminating commentary upon the characters, their action and their environment, while sometimes, as for instance with Bernard Shaw, they become exhaustive psychological treatises thereby not only making the play vastly more readable but tending to create a deeper interest in, and a more intelligent appreciation of the drama as a whole.

The World Drama Prompters believe that in view of the present wide-spread interest in dramatic literature they are supplying a much needed compilation and are rendering a service alike to students of the drama, librarians, and publishers by issuing this Bibliography. The list of titles is, we believe, the most complete available in English, although the "Acting Editions" of Samuel French; the Penn

Publishing Company; Walter H. Baker & Co., the Dramatic Publishing Company, etc., etc., have purposely been omitted, as such titles are readily accessible in the lists of these publishers. Naturally, the juvenile, and the obviously amateur play have been rigorously excluded.

The Boston Transcript, in an appreciative article, referred to the World Drama Prompters as 'A Drama Clearing House', and while they are not just that, they have, for the benefit of the public and the publishers, established a clearing house of information concerning dramatic publications of every character, both English and American. The constantly increasing number of inquiries coming to us from students, librarians, instructors and societies, as to whether such and such a work were obtainable in English, and if so, by whom published, showed us the necessity of maintaining such a bureau. Its services are at the disposal, gratis, of those interested; to whom also we will send this Bibliography, together with all forthcoming supplements, upon request. We simply ask that when ordering any book upon information derived from us mention be made of the World Drama Prompters.

N. B. In the hope that this publication may prove of equal value in England and America, and in view of the fact that not infrequently a book is out of print in one country while still obtainable in the other, we have wherever possible included the names of both the English and American publishers.

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<i>Comrades</i>	Strindberg
<i>Conflagration, The</i>	Hauptmann
<i>Coming of Peace, The</i>	Hauptmann
<i>Constant Lover, The</i>	Hankin
<i>Cophetua</i>	Drinkwater

<i>Correct Thing, The</i>	.....	Sutro
<i>Cost of a Crown</i>	.....	Benson
<i>Countess Cathleen, The</i>	.....	Yeats
<i>Countess Julie</i>	.....	Strindberg
<i>Countess Mizzi</i>	.....	Schnitzler
<i>Country Dressmaker, The</i>	.....	Fitzmaurice
<i>Cousin Kate</i>	.....	Davis
<i>Cranford</i>	.....	Merington
<i>Creditors</i>	.....	Strindberg
<i>Critics, The</i>	.....	Ervine
<i>Cross Roads, The</i>	.....	Robinson
<i>Crows, The</i>	.....	Becque
<i>Crusaders, The</i>	.....	Jones
<i>Cupid and Commonsense</i>	.....	Bennett
<i>Curious Mishap, A</i>	.....	Goldoni
<i>Cyrano de Bergerac</i>	.....	Rostand

D.

<i>Daily Bread</i>	.....	Gibson
<i>Damaged Goods</i>	.....	Brieux
<i>Damer's Gold</i>	.....	Gregory
<i>Dance of Death, The</i>	.....	Strindberg
<i>Dandy Dick</i>	.....	Pinero
<i>Dandy Dolls, The</i>	.....	Fitzmaurice
<i>Dante and Beatrice</i>	.....	Wiley
<i>Dark Lady of the Sonnets, The</i>	.....	Shaw
<i>Daughters of Dawn</i>	.....	Carman & King
<i>Daughter of Heaven, The</i>	.....	Gautier & Loti
<i>Daughter of Jorio, The</i>	.....	D'Annunzio
<i>David</i>	.....	Rice
<i>David of Bethlehem</i>	.....	Wilkinson
<i>Dawn, The</i>	.....	Verhaeren
<i>Day of Duples, The</i>	.....	Manners
<i>Deacon Brodie</i>	.....	Henley & Stevenson
<i>Dead City, The</i>	.....	D'Annunzio
<i>Dealing in Futures</i>	.....	Brighthouse
<i>Dear Departed, The</i>	.....	Houghton
<i>Dear Saint Elizabeth, The</i>	.....	Lummis
<i>Death of Eve, The</i>	.....	Moody
<i>Death of the Duc D'Enghien, The</i>	.....	Hennique
<i>Death and the Fool</i>	.....	Von Hofmannsthal
<i>Death of Tintagiles, The</i>	.....	Maeterlinck
<i>Debit and Credit</i>	.....	Strindberg

<i>Deborah</i>	.....	<i>Abercrombie</i>
<i>Deirdre</i>	.....	<i>Yeats</i>
<i>Deirdre of the Sorrows</i>	.....	<i>Synge</i>
<i>Deliverer, The</i>	.....	<i>Gregory</i>
<i>Dervorgilla</i>	.....	<i>Gregory</i>
<i>Desiderio</i>	.....	<i>Baring</i>
<i>Devil, The</i>	.....	<i>Molnar</i>
<i>Devil's Disciple, The</i>	.....	<i>Shaw</i>
<i>Dictator, The</i>	.....	<i>Davis</i>
<i>Diminutive Dramas</i>	.....	<i>Baring</i>
<i>Dispensation, The</i>	.....	<i>Greene</i>
<i>Disraeli</i>	.....	<i>Parker</i>
<i>Dithyramb, The</i>	.....	<i>D'Annunzio</i>
<i>Divine Gift, The</i>	.....	<i>Jones</i>
<i>Doctor's Dilemma, The</i>	.....	<i>Shaw</i>
<i>Doll's House, A</i>	.....	<i>Ibsen</i>
<i>Dominant Sex, The</i>	.....	<i>Meyer</i>
<i>Don</i>	.....	<i>Besier</i>
<i>Double Game, The</i>	.....	<i>Baring</i>
<i>Drake</i>	.....	<i>Parker</i>
<i>Drayman Henschel</i>	.....	<i>Hauptmann</i>
<i>Dramatic Festival</i>	.....	<i>Craig</i>
<i>Dream Play, The</i>	.....	<i>Strindberg</i>
<i>Dream of a Spring Morning, The</i>	.....	<i>D'Annunzio</i>
<i>Dream of an Autumn Sunset, The</i>	.....	<i>D'Annunzio</i>
<i>Dreamer, The</i>	.....	<i>Meyer</i>
<i>Driven</i>	.....	<i>Thurston</i>
<i>Drone, The</i>	.....	<i>Mayne</i>
<i>Duchess of Padua, The</i>	.....	<i>Wilde</i>
<i>Duke and the Actress, The</i>	.....	<i>Schnitzler</i>
<i>Duke of Killiecrankie, The</i>	.....	<i>Marshall</i>
<i>Dumb and the Blind, The</i>	.....	<i>Chapin</i>
<i>Dupe, The</i>	.....	<i>Ancey</i>
<i>Dynasts, The</i>	.....	<i>Hardy</i>

E.

<i>Eagle, The</i>	.....	<i>La Touch & Savini</i>
<i>Earth, The</i>	.....	<i>Fagan</i>
<i>Earth Deities</i>	.....	<i>Carman & King</i>
<i>Easter</i>	.....	<i>Strindberg</i>
<i>Education of Mr. Surrage, The</i>	.....	<i>Monkhouse</i>
<i>Eldest Son, The</i>	.....	<i>Galsworthy</i>
<i>Eldorado</i>	.....	<i>Torrence</i>

<i>Electra</i>	.....	Euripides
<i>Electra</i>	.....	Galdos
<i>Electra</i>	.....	Von Hofmannsthal
<i>Electricity</i>	.....	Gillette
<i>Elga</i>	.....	Hauptmann
<i>Elizabeth Cooper</i>	.....	Moore
<i>Ella's Apology</i>	.....	Sutro
<i>Emancipation, The</i>	.....	Inkster
<i>Embers</i>	.....	Middleton
<i>Emblems of Love</i>	.....	Abercrombie
<i>Emperor and Galilean</i>	.....	Ibsen
<i>Enchained</i>	.....	Hervieu
<i>English Masques</i>	.....	Evans
<i>Ephraim's Breite</i>	.....	Hauptmann
<i>Escape, The</i>	.....	Adam
<i>Escape, The</i>	.....	Brieux
<i>Esther Waters</i>	.....	Moore
<i>Eternal Masculine, The</i>	.....	Sudermann
<i>Everyman</i>	.....	Anonymous
<i>Everywoman</i>	.....	Browne
<i>Everywoman's Road</i>	.....	Hammond
<i>Explorer, The</i>	.....	Maugham

F.

<i>Facinating Mrs. Vanderfelt, The</i>	.....	Sutro
<i>Facing Death</i>	.....	Strindberg
<i>Failures, The</i>	.....	Middleton
<i>Faith</i>	.....	Brieux
<i>Faith and the Fatherland</i>	.....	Schonherr
<i>Faith Healer, The</i>	.....	Moody
<i>Falsely True</i>	.....	Redmond
<i>Fan, The</i>	.....	Goldoni
<i>Fancy Free</i>	.....	Houghton
<i>Fanny's First Play</i>	.....	Shaw
<i>Fantasticks, The</i>	.....	Rostand
<i>Far-Away-Princess, The</i>	.....	Sudermann
<i>Father, The</i>	.....	Greene
<i>Father, The</i>	.....	Strindberg
<i>Faust</i>	.....	Phillips & Carr
<i>Feast at Solhoug, The</i>	.....	Ibsen
<i>Fenris the Wolf</i>	.....	MacKaye
<i>Fiddler's House, The</i>	.....	Colum
<i>Fifth Commandment, The</i>	.....	Houghton
<i>Fire Bringer, The</i>	.....	Moody

<i>Fire Screen, The</i>	<i>Sutro</i>
<i>Fires of St. John</i>	<i>Sudermann</i>
<i>First Distiller, The</i>	<i>Tolstoy</i>
<i>Five Frankforters, The</i>	<i>Roessler</i>
<i>Flash-Point, The</i>	<i>Scott-Maxwell</i>
<i>Flesh and the Devil, The</i>	<i>Fulton & Walther</i>
<i>Florentine Tragedy, A</i>	<i>Wilde</i>
<i>Flower Shop, The</i>	<i>Craig-Wentworth</i>
<i>Fog</i>	<i>O'Neill</i>
<i>Folly or Saintliness</i>	<i>Echegaray</i>
<i>Forbidden Guests, The</i>	<i>Corbin</i>
<i>Forest Warden, The</i>	<i>Ludwig</i>
<i>Forgiveness</i>	<i>Lemaitre</i>
<i>For Happiness</i>	<i>Pshibishevsky</i>
<i>Fortune and Men's Eyes</i>	<i>Peabody</i>
<i>Fortune Favors Fools</i>	<i>Narodny</i>
<i>Fossils, The</i>	<i>de Curel</i>
<i>Four Plays</i>	<i>Roberts</i>
<i>Fountain, The</i>	<i>Calderon</i>
<i>Francesca da Rimini</i>	<i>D'Annunzio</i>
<i>Francesca de Rimini</i>	<i>Boker</i>
<i>Francoise' Luck</i>	<i>de Porto-Riche</i>
<i>Friend of the People, A</i>	<i>Bonnet</i>
<i>Fritzchen</i>	<i>Sudermann</i>
<i>Frogs, The</i>	<i>Aristophanes</i>
<i>From King to King</i>	<i>Dickinson</i>
<i>Fruits of Enlightenment, The</i>	<i>Tolstoy</i>
<i>Fugitive, The</i>	<i>Galsworthy</i>
<i>Fuhrman Henschel</i>	<i>Hauptmann</i>
<i>Full Moon, The</i>	<i>Gregory</i>

G.

<i>Gabriel Schilling's Flight</i>	<i>Hauptmann</i>
<i>Galloper, The</i>	<i>Davis</i>
<i>Game at Love, A</i>	<i>Viereck</i>
<i>Game of Chess, The</i>	<i>Goodman</i>
<i>Gargoyle, The</i>	<i>Middleton</i>
<i>Garland to Sylvia, A</i>	<i>MacKaye</i>
<i>Gaston de Foix</i>	<i>Baring</i>
<i>Gate of Wishes, The</i>	<i>MacMillan</i>
<i>Gauntlet, The</i>	<i>Bjornson</i>
<i>Gay Lord Quex, The</i>	<i>Pinero</i>
<i>Getting Married</i>	<i>Shaw</i>

<i>Ghetto, The</i>	Heijermans
<i>Ghosts</i>	Ibsen
<i>Giboyer's Son</i>	Augier
<i>Gift, The</i>	Rogers
<i>Gil Perez, the Gallician</i>	Calderon
<i>Ginevra</i>	Doyle
<i>Giorgione</i>	Rice
<i>Girl in the Picture, The</i>	Shaw
<i>Girl With the Green Eyes, The</i>	Fitch
<i>Glastonburg</i>	Saward
<i>Glittering Gate, The</i>	Dunsany
<i>Glory of the Morning</i>	Leonard
<i>Goal Gate, The</i>	Gregory
<i>Gods of the Mountain, The</i>	Dunsany
<i>God's Scourge</i>	Hall
<i>Golden Doom, The</i>	Dunsany
<i>Good Hope, The</i>	Heijermans
<i>Graft</i>	Brighouse
<i>Grandfather, The</i>	Galdos
<i>Grangecolman</i>	Martyn
<i>Grania</i>	Gregory
<i>Great Adventure, The</i>	Bennett
<i>Great Catherine, The</i>	Shaw
<i>Great Divide, The</i>	Moody
<i>Great Galeoto, The</i>	Echegaray
<i>Green Cockatoo, The</i>	Schnitzler
<i>Green Elephant, The</i>	Baring
<i>Green Helmet, The</i>	Yeats
<i>Green Knight, The</i>	Garnett
<i>Grey Stocking, The</i>	Baring
<i>Griselda</i>	Hauptmann
<i>Gutter of Time, The</i>	Sutro

H.

<i>Hamilton's Second Marriage</i>	Clifford
<i>Hanna Jagert</i>	Hartleben
<i>Hannele</i>	Hauptmann
<i>Happiness</i>	Manners
<i>Harvest</i>	Robinson
<i>Hayling Family, The</i>	Monkhouse
<i>He Is Coming</i>	Prydz
<i>Heather Field, The</i>	Martyn
<i>Hedda Gabler</i>	Ibsen

<i>Heights</i>	.....	Goetze
<i>Henry of Aue</i>	.....	Hauptmann
<i>Henry and Pernilla</i>	.....	Holberg
<i>Her Only Love</i>	.....	Kaenders
<i>Her Own Way</i>	.....	Fitch
<i>Heralds of the Dawn, The</i>	.....	Watson
<i>Hernani</i>	.....	Brock
<i>Hero and Leander</i>	.....	Schutze
<i>Herod</i>	.....	Phillips
<i>Herod and Mariamme</i>	.....	Hebble
<i>Hiatus</i>	.....	Phillpotts
<i>Hidden Spring, The</i>	.....	Bracco
<i>Hindle Wakes</i>	.....	Houghton
<i>Hippolytus</i>	.....	Euripides
<i>His Excellency, The Governor</i>	.....	Marshall
<i>His House in Order</i>	.....	Pinero
<i>Hobby Horse, The</i>	.....	Pinero
<i>Home</i>	.....	Maeterlinck
<i>Honeymoon, The</i>	.....	Bennett
<i>Horace Walpole</i>	.....	Simonson
<i>Hour Glass, The</i>	.....	Yeats
<i>House Next Door, The</i>	.....	Manners
<i>House of Rimmon, The</i>	.....	Van Dyke
<i>How He Lied to Her Husband</i>	.....	Shaw
<i>Husband</i>	.....	Corbin
<i>Hyacinth Halvey</i>	.....	Gregory
<i>Hypolymnia, or the Gods in the Island</i>	.....	Gosse

I.

<i>Idle Women</i>	.....	Ponsonby
<i>Idol-Breaker, The</i>	.....	Kennedy
<i>Il Ventaglio</i>	.....	Goldoni
<i>'Ilda's Honourable</i>	.....	Robins
<i>Image, The</i>	.....	Gregory
<i>Immortal Lure, The</i>	.....	Rice
<i>Importance of Being Ernest, The</i>	.....	Wilde
<i>Impossible Gift, The</i>	.....	Horne
<i>In Chains</i>	.....	Hervieu
<i>In His House</i>	.....	Middleton
<i>In Hospital</i>	.....	Dickinson
<i>In Missouri</i>	.....	Thomas
<i>In the Light of the Stone</i>	.....	Enander
<i>In the Seven Woods</i>	.....	Yeats

<i>In the Shadow of Statues</i>	.....	Duhamel
<i>In the Vanguard</i>	.....	Trask
<i>Independent Woman, The</i>	.....	Brieux
<i>Infidel, The</i>	.....	Jones
<i>Inspector-General, The</i>	.....	Gogol
<i>Interlude</i>	.....	Schnitzler
<i>Intruder, The</i>	.....	Maeterlinck
<i>Iphigenia</i>	.....	Euripides
<i>Iris</i>	.....	Pinero
<i>Iscariot, The</i>	.....	Phillpotts
<i>Ivanoff</i>	.....	Tcheckhof

J.

<i>Jack Straw</i>	.....	Maugham
<i>Jackdaw, The</i>	.....	Gregory
<i>Jacob Leisler</i>	.....	Bates
<i>James and John</i>	.....	Cannan
<i>Jane Clegg</i>	.....	Erwine
<i>Jean</i>	.....	Colquhoun
<i>Jeanne d' Arc</i>	.....	Hutchins
<i>Jeanne d' Arc</i>	.....	MacKaye
<i>Jelf's</i>	.....	Vachell
<i>Jenny Knows</i>	.....	Sorbel
<i>Jestors, The</i>	.....	Zamacois
<i>Jesus of Nazareth</i>	.....	Herber
<i>Johannes</i>	.....	Sudermann
<i>John Bull's Other Island</i>	.....	Shaw
<i>John Gabriel Borkman</i>	.....	Ibsen
<i>John Glayde's Honour</i>	.....	Sutro
<i>John Herkner</i>	.....	Rosmer
<i>John the Baptist</i>	.....	Sudermann
<i>Joseph and His Brethren</i>	.....	Parker
<i>Journalists, The</i>	.....	Freytag
<i>Joy</i>	.....	Galsworthy
<i>Joy of Living, The</i>	.....	Sudermann
<i>Joyzelle</i>	.....	Maeterlinck
<i>Judas</i>	.....	Kemp
<i>Judgment</i>	.....	Campbell
<i>Judith</i>	.....	Hebbel
<i>Judith</i>	.....	Moore
<i>Judith</i>	.....	Schutze
<i>Judith of Bethulia</i>	.....	Aldrich
<i>Julie</i>	.....	Strindberg

<i>Just As Well</i>	.....	<i>Manners</i>
<i>Justice</i>	.....	<i>Galsworthy</i>

K.

<i>Kanawa</i>	.....	<i>Motokiyo</i>
<i>Karen Borneman</i>	.....	<i>Bergstrom</i>
<i>Kate</i>	.....	<i>Howard</i>
<i>Keep Your Own Secret</i>	.....	<i>Calderon</i>
<i>Kidmir</i>	.....	<i>Dargan</i>
<i>Kiltartan Moliere, The</i>	.....	<i>Gregory</i>
<i>Kincora</i>	.....	<i>Gregory</i>
<i>Kindling</i>	.....	<i>Kenyon</i>
<i>King Argimenes and the Unknown Warrior</i>	.....	<i>Dunsany</i>
<i>King Arthur</i>	.....	<i>Carr</i>
<i>King Erik</i>	.....	<i>Gosse</i>
<i>King Hunger</i>	.....	<i>Andreyev</i>
<i>King of the Dark Chamber</i>	.....	<i>Tagore</i>
<i>King Stephen</i>	.....	<i>Coward</i>
<i>King's Threshold, The</i>	.....	<i>Yeats</i>
<i>Kirstin</i>	.....	<i>Kleene</i>
<i>Kismet</i>	.....	<i>Knoblauch</i>

L.

<i>L' Aiglon</i>	.....	<i>Rostand</i>
<i>L' Avocat Patelin</i>	.....	<i>Whitaker</i>
<i>L' Etincelle</i>	.....	<i>Pailleron</i>
<i>La Gioconda</i>	.....	<i>D'Annunzio</i>
<i>La Princess Lointaine</i>	.....	<i>Rostand</i>
<i>Laboremus</i>	.....	<i>Bjornson</i>
<i>Labyrinth, The</i>	.....	<i>Hervieu</i>
<i>Labyrinth, The</i>	.....	<i>Lodge</i>
<i>Lady Bountiful</i>	.....	<i>Pinero</i>
<i>Lady Epping's Lawsuit</i>	.....	<i>Davis</i>
<i>Lady Frederick</i>	.....	<i>Maugham</i>
<i>Lady From Oklahoma, The</i>	.....	<i>Jordan</i>
<i>Lady From the Sea, The</i>	.....	<i>Ibsen</i>
<i>Lady Inger of Ostrat</i>	.....	<i>Ibsen</i>
<i>Lady Patricia</i>	.....	<i>Besier</i>
<i>Lady Windermere's Fan</i>	.....	<i>Wilde</i>
<i>Lady With the Dagger, The</i>	.....	<i>Schnitzler</i>
<i>Land, The</i>	.....	<i>Colum</i>
<i>Landed Gentry</i>	.....	<i>Maugham</i>
<i>Land of Heart's Desire, The</i>	.....	<i>Yeats</i>

<i>Last of the De Mullins, The</i>	<i>Hankin</i>
<i>Last Man In, The</i>	<i>Maxwell</i>
<i>Last Visit, The</i>	<i>Sudermann</i>
<i>League of Youth, The</i>	<i>Ibsen</i>
<i>Legacy, The</i>	<i>Schnitzler</i>
<i>Legend of St. Nicholas, A</i>	<i>Dix</i>
<i>Leonarda</i>	<i>Bjornson</i>
<i>Letty</i>	<i>Pinero</i>
<i>Liars, The</i>	<i>Jones</i>
<i>Life of Man, The</i>	<i>Andreyev</i>
<i>Like Falling Leaves</i>	<i>Giacosa</i>
<i>Likeness of the Night, The</i>	<i>Clifford</i>
<i>Link, The</i>	<i>Strindberg</i>
<i>Light, The</i>	<i>Duhamel</i>
<i>Light-O'-Love</i>	<i>Schnitzler</i>
<i>Lights Out</i>	<i>Beyerlein</i>
<i>Light That Shines in Darkness, The</i>	<i>Tolstoy</i>
<i>Little Damozel, The</i>	<i>Hoffe</i>
<i>Little Dream, The</i>	<i>Galsworthy</i>
<i>Little Eyolf</i>	<i>Ibsen</i>
<i>Little King, The</i>	<i>Bynner</i>
<i>Little Stone House, The</i>	<i>Calderon</i>
<i>Living Corpse, The</i>	<i>Tolstoy</i>
<i>Living Hours</i>	<i>Schnitzler</i>
<i>Lockett, The</i>	<i>Masters</i>
<i>Lonely Lives</i>	<i>Hauptmann</i>
<i>Lonely Way, The</i>	<i>Schnitzler</i>
<i>Lonesome-Like</i>	<i>Brighouse</i>
<i>Long Duel, The</i>	<i>Clifford</i>
<i>Looms of the Gods, The</i>	<i>Carroll</i>
<i>Lords and Lovers</i>	<i>Dargan</i>
<i>Lords and Masters</i>	<i>Byrne</i>
<i>Lost Silk Hat, The</i>	<i>Dunsany</i>
<i>Love and Geography</i>	<i>Bjornson</i>
<i>Love—and What Then</i>	<i>Hastings</i>
<i>Love's Comedy</i>	<i>Ibsen</i>
<i>Love's Carnival</i>	<i>Hartleben</i>
<i>Love in Umbria</i>	<i>Heald</i>
<i>Lovely Peggy</i>	<i>Crawford</i>
<i>Loving As We Do</i>	<i>Robins</i>
<i>Lower Depths, The</i>	<i>Gorky</i>
<i>Lucifer</i>	<i>Santayana</i>
<i>Lucky Pehr</i>	<i>Strindberg</i>

Lynggaard & Co. *Bergstrom*
Lysistrata *Housman*

M

<i>Macaire</i>	<i>Henley & Stevenson</i>
<i>Machine, The</i>	<i>Sinclair</i>
<i>Madame Surrat</i>	<i>Rogers</i>
<i>Madman or Saint</i>	<i>Echegaray</i>
<i>Madman Divine, The</i>	<i>Echegaray</i>
<i>Madonna</i>	<i>Middleton</i>
<i>Madras House, The</i>	<i>Barker</i>
<i>Madretta</i>	<i>Young</i>
<i>Maeve</i>	<i>Martyn</i>
<i>Magda</i>	<i>Sudermann</i>
<i>Magic</i>	<i>Chesterton</i>
<i>Magic Glasses, The</i>	<i>Fitzmaurice</i>
<i>Magic Sieve, The</i>	<i>Hamilton</i>
<i>Magistrate, The</i>	<i>Pinero</i>
<i>Magnanimous Lover, The</i>	<i>Ervine</i>
<i>Mahasena</i>	<i>Baring</i>
<i>Maid of Orleans, The</i>	<i>Benson</i>
<i>Maidens of the Mount, The</i>	<i>Hauptmann</i>
<i>Maids Forgiveness, The</i>	<i>Chapman</i>
<i>Major Barbara</i>	<i>Shaw</i>
<i>Maker of Dreams, The</i>	<i>Down</i>
<i>Maker of Men, The</i>	<i>Sutro</i>
<i>Makers of Madness</i>	<i>Hagedorn</i>
<i>Makeshifts</i>	<i>Robins</i>
<i>Man and Superman</i>	<i>Shaw</i>
<i>Man from Blankley's, The</i>	<i>Anstey</i>
<i>Man from Home, The</i>	<i>Tarkington & Wilson</i>
<i>Man In the Stalls, The</i>	<i>Sutro</i>
<i>Man Masterful, The</i>	<i>Middleton</i>
<i>Man of Destiny, The</i>	<i>Shaw</i>
<i>Man of Honour, A</i>	<i>Maugham</i>
<i>Man of the World, A</i>	<i>Von Ebner-Eschenbach</i>
<i>Man On the Kerb, The</i>	<i>Sutro</i>
<i>Man You Love, The</i>	<i>Kasper</i>
<i>Man Who Did Not Understand, The</i>	<i>Enander</i>
<i>Man Who Was Dead, The</i>	<i>Tolstoy</i>
<i>Manin and the Defence of Venice</i>	<i>Presland</i>
<i>Man's World, A</i>	<i>Crothers</i>
<i>Marcus Aurelius</i>	<i>Presland</i>

Margot	Sudermann
Maria Magdalena	Hebble
Mariamme	Moore
Mariana	Echegaray
Marlowe	Peabody
Marriage, The	Hyde
Marriage Has Been Arranged, A	Sutro
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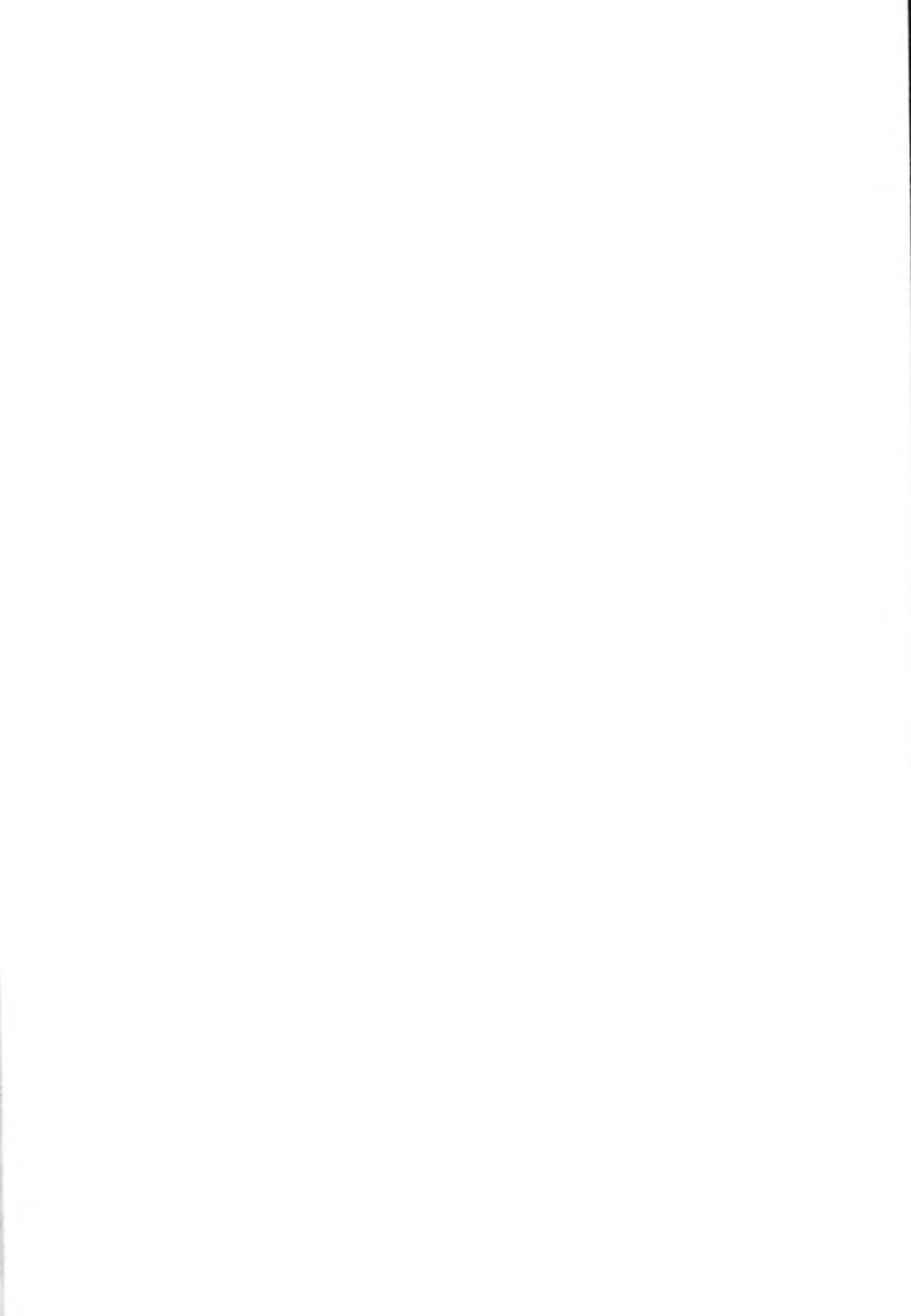


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